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author, this paper was presented by Professor A. E. Hancock.  
[See *Publications*, xxi, 1.]

[During the period of the romantic revival, certain "Lapland Songs" had a rather extraordinary vogue in England. This paper traces the history of three of these songs and explains their popularity on the ground that they appealed to the taste that encouraged "runic" poetry and "Ossianic" prose. Two of the songs were originally transcribed by Johan Scheffer, to whom they were recited by a Laplander. The third proves to have been a hoax perpetrated upon a local newspaper by a minor poet, George Pickering of Newcastle.—*Five-minute abstract*.]

22. "American Theories of Poetry." By Mr. Clyde B. Furst, of Columbia University.

[A statement of the individual views of poetry, expressed in certain notable critical essays by American poets : Bryant, Poe, Emerson, Lowell, Whitman, Timrod, Lanier, and Stedman ; with a summary and an estimate of their contributions to poetic theory.—*Twelve minutes*.]

23. "Chaucer's *Litel Clergeon*." By Dr. Carleton F. Brown, Bryn Mawr College. [Printed in *Modern Philology*, III, 4.]

[An attempt to show, in the first place, that the "litel clergeon" of the *Prioresses Tale* was not a choir-boy, as Professor Skeat believes, but merely a young scholar. Proceeding from this, the paper undertook to explain the *Alma Redemptoris* and the "prymer" on the basis of the customs in the schools of the fourteenth century. Finally, the relation of the *Prioresses Tale* to other versions of the story was briefly considered as throwing a side-light on Chaucer's methods in handling his material.—*Twenty minutes*.]

The Association adjourned at half-past four o'clock.

#### PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only :

24. "The Origin of OE. *neorxnawang*, 'paradise.'" By Dr. S. N. Hagen.

[The paper gives a brief account of previous attempts to explain *neorxnawang*, special attention being given to the most recent ones. The author

then tries to show that the *crux* may be attacked from another point of view. This point of view is especially favored by the fact that no Germanic dialect has any phonologically similar word for 'paradise,' and also by the fact that it does not seem to be of a popular character, no trace of it being found in Middle English. The isolation of the term in records of a more or less literary character is therefore the starting-point for a view which seeks the origin of the word in foreign material.]

25. "Notes on New-Mexican Spanish." By Professor E. C. Hills, of Colorado College. [See *Publications*, xxi, 3.]

[A large amount of linguistic material collected on the spot.]

26. "A Science of Interpretation." By Professor Theodore W. Hunt, of Princeton University.

[A scientific method. The counter-theory current. Its basis:—(1) Proper point of view; more than one possible; external and internal, dominance of the internal.—(2) True relations of the primary and secondary illustrations. The microscopic method.—(3) The importance of beginnings. Value of the primitive folk-lore.—(4) Emphasis of genuine contrasts. Need of balance and catholicity.—(5) Recognition of the unknown quantity in literature. Examples: complexity, etc. Law of exceptions. Evils of dogmatism.—(6) The absence of pre-judgments. Examples.—(7) Constructive and positive criticism.—(8) Emphasis of the spirit of literature.]

27. "The Diary of a Poet's Mother." By Professor R. Jones, of Vanderbilt University.

[An account of the diary, kept for fifty-three years, by the mother of William Cullen Bryant. The home life of the poet, schooling, preparation for college, time spent at college; his whereabouts during the time that *Thanatopsis* was presumably written, also while he was studying law, and establishing himself in life. Corroborations or corrections of chronology as given by Godwin, Bigelow, and other writers of Lives of Bryant.

28. "Paul Heyse's *Schlimmen Brüder*." By Dr. Emil A. C. Keppler, of the College of the City of New York.

[First printed 1890. According to Paul Heyse, in a letter to the author of this paper, *Die Schlimmen Brüder* was intended merely to symbolize the purification of art through contact with the ideal and the struggle to attain it. The real scope is wider than Heyse intended. The moral problem of Goethe's *Faust* is the redemption of an inherently good soul, gone to the bad, by the good that is in it. It works out merely the promise of Faust's youth. The moral problem of *Die Schlimmen Brüder* is the redemption of a bad soul, striving for the attainment of the bad, by the good that is in it.

Heyse selected Heinz, the poet, to demonstrate this proposition, because the poet is both interpreter of past and present and a seer for the future. Other arts—music and painting (also sculpture)—merely reflect past and, at best, present. The play shows not merely art as moral, but life, which art represents, as moral. Hence art, too, to be genuine, must be moral. Poesy is the most moral of arts; hence, the poet is the most moral of artists, because the same words may express the artist's meaning differently to different natures. Ideas, however, need speech for expression; and though painting and music are valuable adjuncts, poetry furnishes the mouthpiece for them. Ideas inevitably move men to advancement. Even though they seem to start on another tack, either by direct furtherance or by combatting of ideas do men advance. The poet chronicles and guides—shapes—this advance. So much for the art theories. The plot is based on the mediæval legend of Satan having a son by a virgin to offset Christ as the virgin-born son of God. Heyse gives Satan three sons. Beyond the purely æsthetic questions involved, the drama humanly shows, in all three (though in greatest degree in Heinz, the Devil's favorite son), the redeeming and purifying effect of moral goodness—really to the point of undermining their hereditary devilishness and of wholly redeeming them by the magic of its purity. Whether other critics will see in this play the elements that in my opinion place it in line for future recognition remains to be seen. But for the present it teaches a much-needed lesson both in art and in life.]

29. "Unpublished Italian Fables in Verse." By Professor Kenneth McKenzie, of Yale University. [See *Publications*, XXI, 1.]

[This paper offers the text of seven fables in *terza rima* and eleven in sonnets, together with a discussion of their sources. Only one of the fables in *terza rima* and two or three of those in sonnet form have yet been published (cf. *An Italian Fable, its Sources and its History*, in *Modern Philology*, Vol. I, No. 4.)]

30. "The History of *ai* and *ei* in French before the dental and palatal nasal." By Professor John E. Matzke, of Leland Stanford Jr. University. [See *Publications*, XXI, 3.]

[The paper follows up the history of *ai* and *ei* in French, before the dental and palatal nasal, from the beginning to the 16th century, and is based upon a large and comprehensive collection of rhymes arranged according to dialects and in chronological order. The results are as follows:—(1) In Norman, Anglo-Norman, and Francian, *âin* and *êin* in the 12th century, later *ēn*.—(2) In a region having Picardy as a centre, *ēin* develops into *âin*.—(3) In both regions the identity of the pronunciation of *ain* and *ein* caused confusion in the orthography, but on the whole *ain* is the rule for both only where *ēin* has become *âin*.—(4) Where *âin* becomes

*ēin*, *āigne* becomes *ēigne*. (5) In the *āin* region on the other hand *ēigne* becomes *āigne*.—(6) *-Aigne* and *-eigne* rhyme in Norman, Anglo-Norman, and Francian as late as the 16th century. The modern differentiation of the words in these two categories is not therefore the result of Old French conditions, but is due to Latin, Italian, and Spanish influences potent at the time of the Renaissance.]

31. "Is the *Pearl* an Elegy?" By Charles G. Osgood, Jr., of Princeton University.

[A consideration of Professor Schofield's theory (*Publications*, XIX, 154 ff.) that the *Pearl* is not elegiac, but allegorical. The varied mediæval symbolism of the pearl, the poem's content, its analogues, the peculiarities of the poet's art and thought, indicate that the *Pearl* is an elegy, whose subject bore the name Margery.]

32. "The Staging of the Spanish *Comedia* in the Time of Lope de Vega." By Professor H. A. Rennert, of the University of Pennsylvania.

[The paper attempts to determine what scenic arrangements or other stage accessories were employed at that time in producing a *comedia* upon the stage. This is done by an examination of the stage directions and such other data as are furnished by the original editions of the comedies of various dramatists.]

33. "Some Analogues and Probable Originals of the Alchemical Lore of Ben Jonson." By Professor Felix F. Schelling, of the University of Pennsylvania.

[In this paper an attempt is made to ascertain the precise works which Jonson consulted in his preparation for writing his drama, *The Alchemist*, and the masque, *Mercury Vindicated from the Alchemists*, and to trace more surely than has hitherto been attempted the probable originals of those passages in these works which involve alchemical and hermetic lore. Two purposes are held in view: (1) a further illumination of the text of these two works with a view to the better understanding of them; and (2) a determination, so far as possible, of the range and actual sources of Jonson's alchemical learning.]

34. "Friedrich Schlegel and Goethe, 1790-1802: a Study in Early German Romanticism." By Dr. John W. Scholl, of the University of Michigan. [See *Publications*, XXI, 1.]

[A first comprehensive study of the dependence of Friedrich Schlegel upon Goethe. It includes a detailed investigation of the years 1790-94, before his public appearance as an author, a full discussion of the personal relations, and an attempt to present a complete statement of the Goethean

elements in the *Lucinde*. It follows Schlegel's literary and æsthetic revolution through all its phases, showing in what way each was produced or modified by Goethe's personality, theories, and art-product.]

35. "Parataxis in Provençal." By Professor William P. Shepard, of Hamilton College. [See *Publications*, XXI, 3.]

[An enumeration and comparison of the different types of the paratactic sentence in old Provençal. The classification is not purely functional, as an attempt is also made to discuss the various means employed by the language to suggest the paratactic relation, and the forms of sentence resulting therefrom. Comparison of some of these results with those reached by recent investigations in the classical languages, especially in Early Latin.]

36. "Montaigne: the Average Man." By Mr. Ralph Waldo Trueblood, of Haverford College. [See *Publications*, XXI, 1.]

[Whence Montaigne's popularity? His character seemingly only ordinary; the essays but the reflex of himself. Literary influence insufficient to explain it. The secret lies in his voluntary typification of average humanity. The essays embody the philosophy of a class hitherto unrepresented in literature. Conceptions of Montaigne frequently erroneous. A passive mediocrity not by nature but by choice. His philosophic defense of this position. Moderation, self-imposed mediocrity, and confessed ignorance the indices of man's highest power. The practical value of such a philosophy.]

37. "English Influence on the German Vocabulary of the Eighteenth Century." By Professor J. A. Walz, of Harvard University.

[The great influence of English writers upon German literature during a large part of the eighteenth century has left distinct traces in the German vocabulary. The attempt will be made to collect such words, figures, and phrases as show English influence and to give their history as far as possible.]

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